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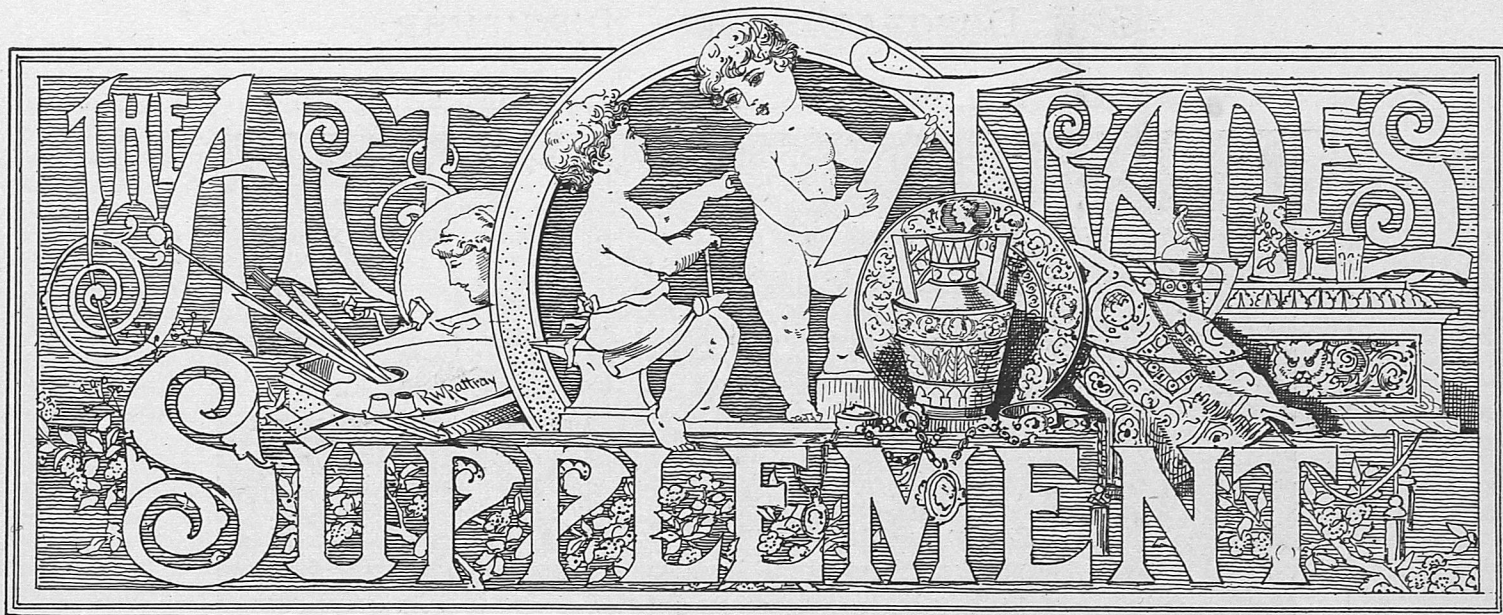
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JOSEPH P. McHUGH & COMPANY.

MESSRS. JOSEPH P. McHUGH & COMPANY, of No. 3 West 42d Street, this city, have recently received the first importation of English and German wall-papers for the year 1891, and expect their consignment of new French wall-papers to arrive shortly. They are showing a number of beautiful hand-printed silk papers, printed in cretonne effects by engraved copper rollers on white silk brocade and white moire antique grounds. The motives are iris, tulip, marsh-mallow and other floral motives, and in execution these papers are gems of art.

Formerly only sanitary papers with tile and other effects were produced in various self-tints by a single copper roller, but nowadays the very best class of papers are reduced by this method. In hand printed papers there is a beautiful yellow brocade design on a silk ground, and a beautiful Naples yellow brocade design for bed-rooms. This would prove an exquisite decoration for a ladies' bed-room, the yellow of the walls being toned down by black rugs upon the floor and ebony wood work.

In sanitary, or bath-room papers, there are some beautiful Persian tile designs produced in gray blues and gray greens that are exquisite productions.

The papers imported by Messrs. McHugh & Co. are manufactured by Messrs. Woollams & Company, and other English makers. Mica grounds are in the ascendant, and we have been shown a beautiful fantasy in the style of Louis XVI in old pink and Titian red mica grounds. In the range of English flats there are silk brocade effects in various self-tints, royal blue and amaranth being conspicuous for pronounced effects.

In the German papers are quite a number of new designs manufactured by Engelhard, of Mannheim. There are German tile papers, both circular and square, in motive, representing mediaeval subjects, such as knights, trumpeters, soldiers, etc., in the ever attractive old Delft blue color on cream grounds. There are glazed maroon papers with Rococo effects, and others possessing all the attributes of Spanish illuminated leathers, the design being in German Rococo, with fruits, foillages, etc. Quite a number of the designs are in striped Louis XVI effect, the

motive being in white on *vieux rose* and white on celadon blue, etc.

This enterprising firm wishes the fact known that they have in stock a great many selections of papers in quantity suitable only for single apartments. By having their stock in such a shape they are enabled to carry a very large assortment of patterns, and at the same time their patrons have the assurance that it would be impossible to have designs duplicated, because of the insufficient supply of papers for each individual apartment. Each season Mr. McHugh makes a selection of textile stuffs, samples of which he sends to English, French and German wall-paper manufacturers, and has his papers made to harmonize with the textile fabrics. By this method he is able to produce the richest harmony of effect, and the pleasure of thus completely satisfying his customers repays him for the extra trouble taken in thus endeavoring to satisfy the highest taste.

Messrs. McHugh & Company will shortly issue a pamphlet descriptive of the history of wall-paper and of its process of manufacture, which they intend to distribute gratuitously, and any of our readers interested in this decorative subject should not fail to write for a copy of same.

LAYING LINOLEUM.

THE *Fachblatt für Innen Dekoration* thus describes the process of laying linoleum as practiced in Europe: "The laying of linoleum requires not only dexterity, but experience with the peculiarities of this substance. First of all, the floor must be even, and the seams well closed. In order to accomplish this with an old floor which is much worn, all the inequalities should be removed. If planing does not improve it sufficiently, some plastic mass can be applied on it. For this purpose mix two pints of plaster of Paris with four pints of sawdust and combine them with a solution of glue, of the strength of a good wall-paper size. The flooring, which is to be made even, is first coated with the solution of glue, and the mass is then poured on it, and spread evenly with a level, or a brush. The plaster of Paris in the mass soon sets.

In cutting the lengths of the linoleum, one must take into consideration the shrinkage, which occurs during drying,

and allow about three-fourths of an inch on each end. After drying, they are cut to the proper length. In the width, this is not necessary, as the linoleum, after being well rubbed down, is tacked along the edges at intervals of three inches, or more, according to the design, lasting tacks without heads being most suitable for this purpose. The rubbing down constitutes a principal part in the laying of linoleum, and must be done thoroughly, and persons wishing to spare their hands can supply themselves with an apparatus, consisting of an oak roller about one yard long and about seven inches in diameter, which is coated with turpentine paste, and then tightly bound with an even layer of oakum. It then receives a covering of strong canvas, and is set into a fork-shaped frame with a suitable handle. The frame is then weighted. By using this roller, the linoleum is laid securely and free from blisters.

The paste used for this purpose is obtained by mixing six pounds of flour with half a pound of heated Venetian turpentine. After removing all dust from the flooring, a light coat of this paste is put on. By observing these directions, a good result will be obtained.

The results in laying linoleum on marble and stone flooring are not absolutely conditional on roughening the marble or stone, as the same firmness can be attained by rubbing the back of the linoleum lightly with warm water. This causes it to become so soft and flexible, that after the paste is applied, it binds readily and firmly to the flooring. Steps must nevertheless be weighted until thoroughly dry, and then the edges can be cut.

In case the side of the room has many angles, the first length can be laid provisionally on a straight line with the furthest protruding part of the wall. With the help of a long strip of pasteboard the windings and angles can with ease be transferred to the linoleum, and after being cut as marked, it can be laid readily and with exactness. The other edge which is, of course, in a straight line facilitates the further handling. These are apparently small, but valuable expedients. In repairing, the piece to be set in is laid underneath, and then cut through both upper and lower layers to fit.

Regarding the binding of linoleum, the following treatment has been tested and is recommended. After the leather (either

THE DECORATOR AND FURNISHER.

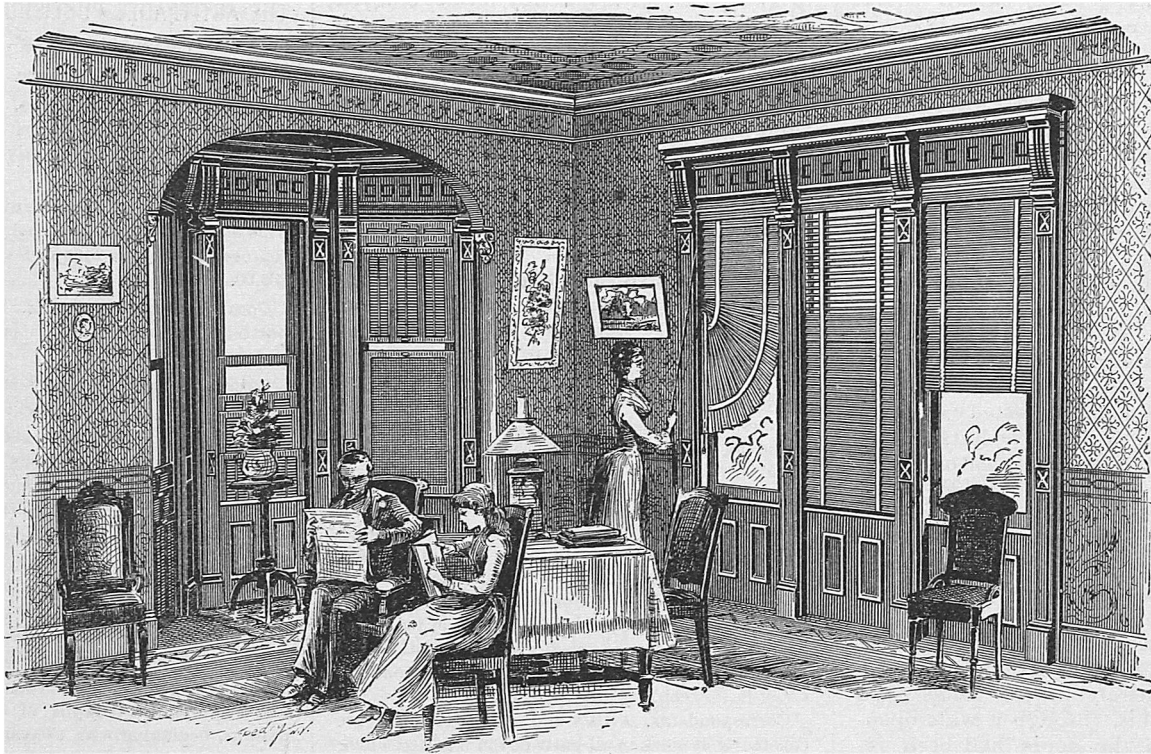
SLIDING AND VENETIAN BLINDS.

THE interior view here presented is taken from the catalogue of the Venetian Blind Co., of Burlington, Vt., and presents in a very attractive manner the advantages offered by the use of Sliding and Venetian Blinds. The Sliding Blinds are what is known as the Hill Patent. They are formed in compartments or sections either two or more, and made to run in grooves,

each section sliding past the other with secreted springs to hold them in position at any point of elevation. There is no sagging, banging or folding in and out; they are easily managed; out of the way of plants, flowers or other articles upon the window sill, and do not interfere with curtains or draperies. By pressing the blinds to the right they can be instantly removed from the sliding

grooves, without the use of a hammer or screw-driver. This makes them very convenient when it is necessary to clean the blinds or windows.

The Venetian Blinds are particularly adapted to school-rooms and office-buildings and where the light is essential. They are being adopted entirely in the schools of New York City and in many schools in the West.



Since starting the manufacture of these blinds some five years ago, we have been constantly increasing our plant and now have an entire outfit of improving machinery especially adopted for the purpose of this manufacture, which taking into consideration our location in the midst of one of the largest lumber districts of the country, the largest capital and the specially trained mechanics in our employ enables us to excel in our special branch. We have published a large and finely illustrated cata-

logue, and believe it will be found an especially valuable reference book to the architect or builder. It may be obtained by addressing our office at Burlington, Vt., or our New York office, World Building; Brooklyn office, 16 Court street; Chicago office, 65 E. Washington street; or any of the following agencies: Roland T. Oakes & Co., Holyoke, Mass.; G. Sumner Woods, Natick, Mass.; Providence

Wall Paper House, Providence, R. I.; A. G. Angus, 31 Lake Avenue, Albany, N. Y.; Cunningham Young & Co., Troy, N. Y.; W. B. Styles, 347 Church Street, Poughkeepsie, N. Y.; S. L. Graves, & Co., Buffalo, N. Y.; L. O. & E. S. Davis, Middletown, Conn.

VENETIAN BLIND CO.

BURLINGTON, VT.

dogskin, or Danish sheepskin,) is cut into strips of suitable width, a margin is laid out with a chalk line, this is gone over with an iron, not too hot, and the strips of leather are then pasted on with turpentine paste while yet warm. It is not necessary to warm the under edge, it being sufficient to rub it down thoroughly. Even from rolling, or from years of use, the binding will not come off when applied in the above manner.

NEW BOOKS.

"A PRANKISH PAIR," which is the title of a fantastic story translated from the French of Ginisty, by R. B. Davenport. The Belford Company, of New York, are the publishers. The title of the story is more suggestive than the recital, for the book is nothing more or less than an eccentric narrative founded upon the caprice of a newly married pair, to lengthen out their honeymoon by creating a series of fictitious difficulties between them, in order to break the monotony of ordinary life. We confess we cannot understand the existence of such characters in real life, as the principal characters in the story, who are continually acting a part without any audience to look on and applaud. One of the schemes of Robert, the bridegroom, is to persuade the bride

that she is unwell, simply for the purpose of introducing a tantalizing difference between them. He dismisses the servants, pulls down the blinds and curtains, and sits by the bedside of his wife, who feigns sickness, and lamenting in a doleful voice to keep up her role, as that of a sick woman. In the meantime, the husband goes to the window to stifle a sob, or hide a tear, and say the story teller, "he really was surprised to find that his eyes were moist." Other situations are even more idiotic. The most important piece of lunacy is where they agree to take an action against each other for divorce in fun, for the purpose, as stated, of relieving the monotony of existence, and to fill themselves to the muzzle with imaginary torments. If such characters existed in real life, they would be consigned to a lunatic asylum. A mind that can be amused with bogus disputes, and still more bogus reconciliations, belongs to the region of dreams, and only exists in the grotesque and extravagant imagination of the author. The book is written with that coquettish grace, which French authors alone seem to possess. Notwithstanding the title, there is not a disgraceful word in the entire book. A description of the house occupied by the "Prankish Pair," is worthy of reproduction. The author writes as follows:

"This house in the Avenue de Messine was his own property; but he had hither-

to occupied only an elegant bachelor's apartment in the fourth story. An apartment with which he was familiar, in the second story, had been vacant, and he had immediately caused it to be fitted up. Then he had remembered certain coquettish furnishings, graceful knick-knacks which he had seen here and there, and he had caused them to be purchased and disposed according to his orders. He wanted every thing to be ready on the arrival of Marie-Ange, so that she should have neither trouble nor bustle, but be at once at her ease; and also that she might have a good opinion of his taste. Of course there remained a good many details which required her presence; necessitating pleasant errands to the stores, standing guard at the Hotel Drouot, and explorations among the dealers in curiosities and antiquities. But the whole was already satisfactory, not at all commonplace, and harmoniously cheerful.

"Entirely awakened now, Marie-Ange uttered a little cry of joy. The vestibule, hung with light-hued oriental stuff, over which were placed fantastic trophies of Persian arms, seemed charming to her. Emerging from green plants contained in boxes of gilded faience, strange Japanese monsters in bronze or porcelain, mounted guard with grinning lips. A window with large, colored panes, very soft in tone, lighted this coquettish ante-chamber,